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A Weekly Review of Literature and the Arts

NEW YORK 19 MARCH 1898

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THE remark of a man-of-letters which Miss Perry quotes in her pleasant skit on Whitmania, in a recent *Critic* (26 Feb.)—namely, that he hoped to live to see the Whitman bubble burst,—set me to musing again upon the merits and characteristics of this much debated poet.

I think the day is past when the bursting of the Whitman bubble might be predicted with any degree of confidence. A bubble that has steadily grown for over forty years and that has withstood the pressure of the inflation of friends from within and the determined assault of foes from without, is not likely to collapse in a hurry. It suggests the

inquiry whether or not Whitman's fame is really of the bubble kind. The truth is, a reputation of the bubble sort always bursts of its own accord, give it a little time. The Tupper bubble, which had its brief day when some of us were young—where is it? Macaulay no doubt hastened the collapse of the Montgomery bubble; but who now believes it could have withstood the stress of time? If the merits of Keats, Wordsworth, Tennyson had been of this filmy sort, how long ago we should have heard the last of them. In the long run criticism does not make or break, tho' it may hasten. An iridescent film of pretty words and fancies, holding nothing but the breath of a feeble, commonplace nature, how long can it withstand the wear and tear of this world? I think one is safe in saying that at least two-thirds of the poetic and other literature of any given period is of this sort. Criticism pierces it, or time evaporates it. But the real reputations are of another order; they are more like the solid, steadily flowing currents, with which bubbles are but surface accidents. Piercing or trampling upon these is like Xerxes lashing the sea with chains. I think time has shown that Whitman is of this class. The critics have driven through him as it were with a coach and four and with outriders and a flourish of trumpets, and with determined fury and vindictiveness, and yet behold the placid, the reunited, the augmenting waters! never even roily, though perhaps obscured at times with drift upon their surface, always flowing, always at heart limpid and refreshing, and making, as I have before said, in my opinion, one of the major poetic currents of our literature.

One reason why I think Whitman is likely to last, is that he contains such a world of suggestion, both poetic and philosophical; so much food for thought as well as for emotion. Not the masses who want their thoughts and their poetry ready-made, but a limited number of readers will always go to him for the poetic and intellectual impulse, for the stimulus which he holds towards larger views and a more robust taste. It is quite true that he does not give us perfect poems, so much as he gives us the materials of poetry, the touch that awakens the poetic thrill, the epithet, the line that suddenly irradiates a mass of prosy material and makes it food for the imagination. He is, so to speak, full of the yeast and leaven of poetry, but the reader who has no grist of his own will find him very unsatisfactory. Most of us, I say, want our poetry ready-made, we have been taught to expect it ready-made; but Whitman knew what he was doing when he, for the most part, limited himself to poetic suggestion and left the reader to make much or little of it, as he was able or saw fit. The elements of poetry and of philosophy are latent, or germinal and potential in his pages as they are in nature, and as much depends upon what we bring to them in the one case as in the other. The ever active, the always dominating principle in Whitman is the principle of life, of that which grows, expands, multiplies, and makes even evil and death subserve its purpose. Beauty is no more an end with him than it is with nature; it is always

by the way, it follows but never leads. To turn out chiseled and polished works of art was no more his purpose than the purpose of the sunlight is to turn a dewdrop into a diamond or to turn a storm cloud into a rainbow; but to fertilize the spirit, to quicken love and sympathy, to kindle courage and hope, to dispel the fumes of pessimism and despair; in short, to bring spring and summer again to man's life, or to show them as always here. This, I suppose, is the same as saying that his ends were moral and ethical rather than literary or artistic; yet it is easy to draw the lines too sharply here. He is moral, as every true artist is, without having a moral, and he is unliterary only as life and nature are unliterary; he is not a perfume, but a breeze from the hills or the shore.

The personal following of Whitman, the love he inspired in his life, and the converts and disciples he made and still makes, through his book, throw light on his character and aims. Prof. Dowden has said that vital personal contact with Whitman is essential to a true knowledge of him. Prof. Triggs of Chicago University puts it still stronger when he says that "personal absorption" in Whitman is the price of understanding him, and that, from the nature of the case, judicial criticism must forever find him a sealed book. Wordsworth spoke the same thought when he said of his poet, that "you must love him ere to you he will seem worthy of your love." The personal element is paramount in "*Leaves of Grass*," the man is all in all. In Milton, in Tennyson, the poet is all in all. We do not much concern ourselves about the man; the stimulus we get is intellectual and esthetic. We are scarcely more occupied with the personality of the writer than we are with the personality of the man of pure science when we read his work; our pleasure and profit are in the result of his art. In Shakespeare we concern ourselves with the man not at all; he eludes us entirely; he is like a mighty disembodied artistic intelligence. Whitman is exactly at the other pole; everything in his work is overlaid with Whitman the man; he himself is the enclosing motif of the work; we see and feel and realize everything through him; the poetic truth is less significant than the human truth; the artist, the poet, is completely lost in the man; the stimulus he gives us is more that of life and real things. Hence if we do not succeed in establishing something like vital personal relations with him through his work, if we do not feel towards him as towards a man, a great benificent human personality, we shall miss the main thing. And, curiously enough, this is the way to find the poet; we can only find him after we have found the man. If we look for the poet and consider him as the main factor or upshot of the work, as we do in the case of other poets, we shall have difficulties; we shall find but little carefully wrought verse, or finished verse architecture; we shall find but few things that can stand on their independent poetic merits alone. We shall indeed find passages of rare poetic beauty, "countless clear and perfect phrases," as John Addington Symonds says, "which are hung like golden medals of consummate workmanship and incised form, in rich clusters over every poem he produced," but we shall not find the cunning craftsmanship, the carved form, the balanced and perfect wholes, that the builders of the lofty rhyme give us. Whitman indeed builds nothing; rather does he grow something, suggest something, point the way to something, which we are to find in and through himself.

He has not a new theory of life to offer to the world, but a new and larger type of character to exploit. Everything is reduced to will and impulse. He shows us the world in the light of a greater love and wider charity, a deeper sympathy, a more robust faith, than we have been used to. He shows us America, he shows us sex, he shows us the body, he shows us workingmen and trades and occupations, and cotemporary events in the light of the new democratic spirit that is now shaping the world, and this spirit speaking through the largest human personality and fired with poetic enthusiasm. In Emerson we see life through the transcendental spirit; in Carlyle through the heroic spirit; or the spirit of hero-worship; in Arnold through the classic spirit, in Victor Hugo through the romantic spirit; in Whitman we see it through the democratic spirit, and for the first time with anything like adequate power and composure. Democracy has spoken before, many times, but never before with the same nonchalance, the same pride and self-reliance, the same faith and optimism. In them it looks the old order of things, the old feudal and aristocratic traditions, in the face, with a pride, a hauteur, a composure, equal to their own. It is not democracy and America that are on trial now; it is democracy and America sitting in judgment and reconsidering the awards of life and history; democracy and America not in opposition, but in acceptance and possession and imbued with the world-spirit. It is impossible to narrow Whitman to a mere doctrinaire, or to any cult. He does not stand for any one thing, but for a multitude of things; he is not the prisoner or the slave of any theory or idea; he escapes every moment from the private and particular into the universal; he is not so much a thinker as he is the cause of thought in others; he gives us fresh intellectual oxygen; he does not formulate ideas so much as he brings to bear the ideal; emotion, intuition, will, characterize his work. All is fluid, expanding, developing. The philosophy, the doctrine, is potential and not present. Hence he leaves all free, as he found it, but charged with love and meaning.

How shall we reconcile the personal following which Whitman the man inspired, and the personal absorption which Whitman the poet demands and favors, with the disinterestedness of pure letters? We cannot reconcile them. We cannot simply admire Whitman as we do the classic poets, and cannot assume and hold an attitude toward him of critical impartiality; we cannot take the work and leave the man out. The work is not something apart by itself, detached thoughts, rounded and completed poems; it is valuable and significant only as the incarnation of a man, and when we accept it we are accepting a man, a character, a personality that will surely influence our lives. His book does not beget in us the æsthetic mood, but the human sympathetic mood. In his life, in his daily walks and conversation, Whitman's attitude towards his fellows was that of love and comradeship; and in his "*Leaves*" it is the same; never the scholar, the critic, the mere thinker, the professional poet, the didactic teacher, but always the brother, the lover, the comrade; always concrete, human and spiritual relations. Hence his personal following; hence the character of a gospel which his work possesses, the discipleship which it begets. Here and there it comes

to a reader like a revelation, he experiences something like a sudden conversion; and whereas he came to laugh or to carp, he goes away to love and rejoice.

In Shakespeare we have the master type of the disinterested artist; we get in his work a pure impersonal product; the man eludes us completely, he is mighty as an absolute creative imagination. He has no message, he makes no disciples, but the whole world does him homage. In him art justifies itself and is its own excuse for being. Art for art's sake is a saying we readily accept in connection with Shakespeare, but not so readily when exemplified by a lesser poet.

The master type of the *interested* artist, of the poet in whom the personal element dominates, is, according to my standard, Whitman. And, curiously enough, as extremes meet, Whitman is as disinterested in his way as Shakespeare in his; that is, he is as little intent upon inoculating his reader with a particular set of ideas, or confining him to a special point of view. All he is intent upon is in giving you himself—himself “before custom or law.” But as this self is of the largest, most heroic type, as it is a kind of personified humanity, identifying itself with all classes and races and conditions of men; in brief, as it is democracy taking on the human form and features, and speaking “the word of the modern, the word en masse,” the final influence of his work is toward freedom and independence. He boasts that notwithstanding his exacting claims, he has left all free, and he charges that no system or school or cult be founded upon him. His message is, indeed, the message of freedom, of absolute unrestraint; yet he sets law over all.

He is radically religious without having a religion; he is philosophic without having a philosophy; he is a philanthropist who leads no reform. (This may be said of all great artists.) He is personal without being special; he is interested without being exclusive; he has a message without being a doctrinaire; he is revolutionary without being rebellious; he inculcates egotism, while he illustrates altruism; he is of to-day, while yet he implies yesterday, and forecasts to-morrow; he is of the new world while yet he salutes the old; he is Walt Whitman, while yet he is all men. Thus is he larger than any definition we can give of him; thus does he escape from the hands that would hold him and appropriate him. Thus through the personal and the local does he conduct us to the impersonal and the universal.

It is Whitman's magnitude, his composite character, the breadth of his sympathies and his almost cosmic charity and acceptance that save him. His defects so called, his egotism, his coarseness, his structurelessness, his bare realism, his long lists and enumerations, would have ruined a lesser man. Strip the minor poet of his art, and what have you left? Whitman ventures among the poets without any art, as that term is commonly used, without any singing robes at all, but in his everyday workingman's garb, hoping to make up for it by the richness of his human equipment, and confronting us with a man where we had looked for a poet. His French critic, Gabriel Sarrazin, said he was above art. I should rather say he was independent of art—meaning, of course, formal or extrinsic art. In any case, he challenges and provokes inquiry, and will repay it as few poets will.

JOHN BURROUGHS.

Literature

“The Old Rome and the New”

And Other Studies. By W. J. Stillman. Houghton, Mifflin & Co.

“How shall I recognize Stillman, on the steamer?” asked an intending voyager of the *Tribune* correspondent at Paris. “Oh! when you see a tall man who is everywhere at once, present my card.” *Quello alto signore*, as he was known in Rome in those days, was soon descired, and as he instantly disappeared in the fore-chains, the identity was proven.

The above incident is brought to mind in reading the paper entitled “The Subjective of It,” which contains this remarkable passage:—“Don't you know that the inertia of spirit is motion, as that of matter is rest.” To those acquainted with the man, this expression reads as his own *Apologia*. We are the more impressed with the idea when we remember how many and how varied have been his intellectual occupations, and what success he has achieved in all—how he began life as a painter, of the most advanced school—how his restless spirit yearned for a wider field, to the end that he laid aside the brush for the pen, like Theophile Gautier, or Ruskin, and flung himself upon the troubled waters of journalism. And all this he did with such éclat as to bewilder his friends, by whom he was finally summed up as follows: “We don't know whether Stillman is best as a painter or as a writer. What we do know is, that he is the most charming talker alive!” And now, as if in furtherance of this characterization, we are invited to a feast of some ten talks on themes as varied as his avocations.

His preface is unique, and if ever an Anthology of Prefaces should be made, it deserves to stand among them. Into something like two pages, while professing only to give a brief etiology of the subjects treated, he nevertheless conveys a good deal of his own personality, with his habits of thought, and, withal, a hint of that reverence for explicit truth, which was always his besetting virtue; the whole set forth with a modesty which is most winning. “Style, it is the man,” says Sainte-Beuve, and of Mr. Stillman one can aver that his literary methods reveal himself and the best of himself: a style clear, sinewy, nervous, suggestive rather than exhaustive. The paper that gives title to this book is the article upon Rome—the Old and the New. When we remember that the author was appointed Consul to Civita Vecchia by President Lincoln, has made the *Urbs Aeterna* his abode much of the time ever since, we can account for the autobiographical flavor that pervades the paper. It is significant that, after half a lifetime spent in Rome, his opening sentence should read thus: “There is something in the fascination of Rome that escapes my power of analysis It is not its history nor its topography, neither its architecture nor its art, that makes it what it is. Something of all these, perhaps, but beyond these a kind of spiritual polarity, which made it from the beginning the point to which turned whatever there was of aspiration in the Old World.” Something similar we find in Zola's “Rome,” when he speaks of the blood of the Cæsars, the resolute passion for domination, the eternal dream of the Popes,—the wonderful re-vitalizing magnetism which will not let the “Colossus” die. In presenting the usual contrast between the development of Greece and Rome, our author concludes: “In Hellas, humanity found the expression of the virtues and qualities, weak and strong, of its youth In Rome humanity ‘came of age,’ as we say of a youth of twenty-one; judgment and power and common sense, the strong hand of empire, the fixed determination of him who has found his vocation,—namely, to rule the world,—came to it.”

In his youth Mr. Stillman was, like most thoughtful artists of that day, a great admirer of Ruskin; but one can see, in the paper devoted to a consideration of the Oxford professor, that the acolyte has partaken of the reaction which, in time, set in against Ruskin's Canons of Criticism, even for those

who still cling to Ruskin the rhetorician. Therefore, the reader is prepared for such sentences as these: "As an art-critic, he has been like one writing on the sea-sands; his system and his doctrines of art are repudiated by every thoughtful artist I know . . . He once wrote of his opinions as not matters of opinion, but as positive knowledge . . . His intellect, with all its power and intensity, is of the purely feminine type." Nor will the reader be surprised that, in giving two examples from Ruskin's word-painting—namely, the description of a storm on the Alban Mount and of the Slave-ship from *Truth of Water*, Stillman should proceed to translate these passages into prose, with dismal comment. On the other hand, he defines Ruskin's position as higher than that of art critic: declaring that "When we wish to compare Ruskin with men of his kind it must be with Plato or Savonarola, rather than with Hazlitt or Hamerton. Among the personal characteristics of his friend, illustrative of the latter's whimsicality, Mr. Stillman relates that, having nearly completed a large study of the Mer de Glace, he found himself confronted with some technical difficulty in the composition. On Ruskin's attention being called to the matter (which he had not of himself noticed) he declared that nothing could be done with a subject which had in it such an awkward accident, and insisted on the painter's giving up the study, saying that he would not remain in Chamounix if the work were persisted in!

In his article on the Decay of Art, the author has brought a vast experience and much observation to bear upon his theme. Yet, while he admits the enormous advance of the moderns in intellectuality, morality and civic condition, he deplores the degradation of art at their hands. This view makes his first proposition read like a paradox:—"Art is and always has been, in a sense, the exponent of the real character of a nation." This thesis he struggles for some twenty pages to reconcile with historic truth, and, in the course of the effort, says many good things—all to the effect that co-incident with the decay of art have been the rise and progress of naturalism. To the common cry that the imitation of nature is the end of Art, he replies that "the end it is, but in another sense—its grave." Wherein does this conclusion differ from the heart of Ruskin's ethics and art-criticism; for though he insists upon literal "fidelity to nature," he reserves his praises for the boldest departures therefrom.

"A Few of Lowell's Letters," with their loving commentary, occupy nearly forty pages of this volume; yet so does their editor warm to his subject that these pages seem all too few for Lowell's delighted admirer. Says Mr. Stillman: "It would be quite impossible for me to criticize Lowell's work as I could that of a man I never knew: the halo of his personality surrounds the object of criticism, and makes the critical vision indistinct. I loved the man with a passion no other man has awakened in me, one which often recalled to me the love of David for Jonathan." In rendering tribute to Lowell's great faculty for friendship, one author unconsciously reveals a like quality in himself. In connection with these "Letters" will be read with interest the story of "The Philosophers' Camp," an experience which led to the formation of the Adirondack Club, among whose members were Emerson, Lowell, Agassiz, Dr. Estes Howe, and others. Stillman, to the manor born, acted as guide on all occasions and undertook the details of this Robinson Crusoe life, and, as owning the more practical woodcraft, was even critical of Emerson's misnomers in forestry. Sings Emerson in his reminiscent poem,

"The wood was sovran with centennial trees,
Oak, cedar, maple, poplar, beech and fir,
Linden and spruce."

On which Stillman observes, "There is no oak, linden, or poplar in these forests. He had passed them in the Ausable valley, and probably forgot their exact habitat." This refreshing chapter closes a book full of interest and variety.

A chapter devoted to the forest summering of a group of Concord sages and Boston transcendentalists could hardly fail of interest, when the participants undertake to re-enact the scenes described in the Leather-Stocking Tales, and so vivid is the description that one can almost smell the pines and hear the happy laughter of these immortal boys let out of school. But to advert once more to the author's preface, perhaps the pleasantest passage between these covers is Mr. Stillman's promise to tell, in the near future, the story of his life, with "some strange experiences in men and things."

Colonial Life Revivified

Men, Women and Manners in Colonial Times. By Sidney George Fisher. J. B. Lippincott Co.

IT HAS OFTEN been complained that as a nation we lack historical perspective. All other great people under the sun can look back to a period of heroes and demigods, who enjoyed the miraculous intervention of divinities especially devoted to the effort of a tribe or clan. We, unfortunately, have no such past—for, surely, the mythology of the red man, whose extermination we have so satisfactorily accomplished, cannot be counted as within the field of our genesis. The days of the writing of epics were well past when our national epic, the Revolution, was enacting. Our civilization, being the latest, lacks that misty refraction in the backward vista, which is the glory of other nations, and which gives rise to the giantesque and grandiose, as attributes of those far-seen ancestral figures present at the making of history. In our retrospective survey, therefore, we have to deal with individuals essentially like ourselves. As in Montgomery's poem, we can say—indeed, there is naught else to say—as between ourselves and our earliest "fore-bears" in the land of our inheritance:—

"Mortal, how e'er thy lot be cast,
That man resembled thee."

We need, then, an historian who shall bring to the compilation of our nation's diversified story a strong sense of humor, and a perception keen to detect the similarities as well as the contrarieties of a life and social organization so closely fore-running our own to-day.

The author of "Men, Women and Manners in Colonial Times" is well qualified for his task, which in every way seems to be one congenial to himself. He has not constructed his camel, after the German method, out of his own consciousness and by metaphysical reasoning; nor after the French method has he elaborated it with scientific pains-taking on the anatomical specimens preserved in the museum; but he has, as it were, after right Anglo-Saxon fashion, pursued his game on the soil that produced it. He has, to a wonderful degree, revivified whatever material he has touched, whether it be the crabbed memorabilia of those precious inquisitors, the Cottons, Mathers, Sewalls and the like, or an entry in the journal of a Puritan maiden destined for a notable housekeeper, or a leaf from the experience of "An American Lady," or the comment of some curious Gallic traveler like Chastellux—that indulgent and affable looker-on of Colonial life and customs, from Virginia to the Massachusetts hotbed of Puritanism. Through Mr. Fisher's genial method we are able to catch some familiar glimpses of our *dii majores*, which make them seem companionable human beings as well as doughty fighters and stern statesmen as occasion required. He is determined that we shall see the Father of His Country not as the "stupid, wooden, sanctimonious character" of popular acceptation; so, therefore, we are entertained by the picture of a fox-hunting and even a horse-racing George Washington. Of Patrick Henry we learn that this worthy's accomplishments were not, at least in his youth, confined to the study of rhetorical periods and the production of patriotic harangues; but that he could draw the rosined bow at the evening festivities of the Virginia plantation houses, and could cast a line in the trout-brooks

with the best proficients of Walton's lazy art. To many readers the youthful William Penn will appear in a new light, when, after a sojourn in France, he develops as a "Francomaniac," and, in the language of old Pepys, becomes a "most modish person grown quite a fine gentleman." But our author takes occasion to point out the fact that this early element of foreign training later conduced to the masterly success of the great Quaker diplomat, who thus combined in himself "the characters of religious enthusiast and courtier," holding both with perfect sincerity.

The old chronicles which Mr. Fisher has examined to such good purpose are made to flutter their leaves at the most appetizing and suggestive passages. As if it were the gossip of the day, we have the discussion anent the use of veils and the width of sleeves, the wearing of "borders of hair," and the attempts of persons of mean condition to ape the ways of gentlemen "by wearing of gold and silver lace or buttons or poynts at their knees, to walk in great boots," etc., etc. We learn that Roger Williams, stickler as he was for a larger liberty in conduct and belief, nevertheless wished to punish the Quakers for "theeing" and "thouing" it to their superiors! We are told of the fine of five pounds, incurred by one Josiah Paistowe, who, in addition to this penalty, was ordered "hereafter to be called Josiah and not Mr., as formerly." We read, to our wicked delectation, how Puritan sirens were whipped for "enticing and alluring" frail men, while the latter were "let off" with a brief term of enforced idleness in the pillory; how bachelors, both among our Puritan and our Knickerbocker ancestors, were not allowed the immunities of their elected celibate solitariness, but were consigned, each one to some family, where they lived as human curios, and were tolerated and cared for as helpless enclitics of the wiser and happier portions of the community.

But while the historian of Colonial Times delights us with the recital of these whimsicalities and inconsistencies of our forefathers, he does not allow us to lose sight of the formative principles which were slowly drawing all the elements of that early society into our civic life. He shows us how one event parallels or foreshadows a similar event in a later generation—as, for instance, the Stamp act and the "tea-party" in Boston Harbor, are anticipated by Bacon's rebellion occurring nearly a hundred years before in Virginia. Mr. Fisher has a quick eye for the might-have-beens and the turning-points in our national history. He hints that we have the birds to thank that Columbus, by swerving from his direct course to follow them southward, left the continent veiled from the Spaniard, to be, a long age later, the prize of Anglo-Saxon enterprise and civilization. We are shown how the tribes comprising that remarkable coalition known as the Six Nations might have been existent to the present day as a nation, but for their fatal dissolution, at a critical juncture, of the wise neutrality they had so long maintained.

We have no space in which to do justice to the author's significant observations in the chapter entitled "Manhattan and the Tappan Zee," in which he follows back the present corruption in Metropolitan politics to its origin in the mercenary subordination of justice and its administration of the sordid rule of the old Knickerbocker governors and those who immediately followed them. There is equal suggestiveness in the passages he devotes to a consideration of New England's decline in letters, so conspicuous at the present day, as compared with that of the brilliant coterie who are no more. Mr. Fisher is particularly happy in his titles, such as "The Isle of Errors," "Landgraves, Pirates and Caziques," "Bankrupts, Spaniards, Mulberry Trees"—the last two treating of colonial life in its southernmost reach. The work is well illustrated with photogravures, and is otherwise attractive in type, binding, and all mechanical details.

The Champlain Parkman

Little, Brown & Co.

THE first four volumes of the Champlain edition of Francis Parkman's works contain "The Pioneers of France in the New World" and "The Jesuits in North America," each in two volumes. The edition has the approval of the author's family; it will include all of his latest additions and corrections and will be the definitive edition of perhaps our greatest historical writer. Each volume is illustrated with reproductions of authentic portraits, and of paintings by modern artists of note.

Mr. John Fiske, in his long and interesting introductory essay, regards Parkman as essentially the historian of primitive society. It is the close of the long, obscure and stormy career of the Indian race that seems to him the main subject of these volumes. In them we have the man of the stone age brought gradually into the light at the modern civilization that destroys him. In them the ancient conflict, once exciting, because its issue was doubtful, and worthy of being celebrated in myth and lay, takes on the aspect of a tragedy in which everything has been arranged beforehand by inexorable fate. Of the two civilized peoples that obtained a firm foothold in North America, the one that was inclined to spare the Indian and raise him as nearly as possible to its own level, was the one to succumb; and on the failure of the French to secure ascendancy, vanished the Indian's best chance of survival as a race. The importance of this story to us is that it floods with light the dark and barbarous stage through which our own race must have risen to civilization. Endless parallels may be drawn between the ceremonials, beliefs and tribal regulations of the Indians, all more or less accurately recorded by the early explorers and missionaries, and those of the ancient peoples of the old world preserved to us in poetry and art, in folk-lore and custom. When both these fields are thoroughly explored, it is not too much to hope that we shall have before us the materials for a complete history of human progress. The knowledge already gleaned gives quite a new significance to the literature and art of primitive times in Europe.

Mr. Fiske contrasts Parkman's presentation of Indian life and character, at once exact and artistic, with Rousseau's picture of the "noble savage," drawn from his inner consciousness, and Cooper's less ignorant but still too flattering portrayals. Parkman had ranged the Black Hills of Dakota with the Sioux, had listened to their tales by the camp-fire, and had watched the magical practices of their medicine men. He had seen for himself that Indian society, the like of which had disappeared from Europe before history began. There was no definite breach between the mode of life of his Sioux entertainers and that of the Mexico of Montezuma; and he could study in the new world, as a consistent whole, an important stage of human development, of which we find but scattered traces in the old. The picture composed by Parkman from his own experiences and the sketches left by early adventurers, is one which will continue to be enlarged, defined and corrected by other investigators; but its main lines are given in the documents on which he drew, written, as they were, when the whole width of the continent was still a wilderness, and before the Indian had been in any important degree influenced, either for better or worse, by the European.

But the Indian tragedy, in reality, fills only the background in Parkman's story: the game of French and English takes up nearly all of the foreground. He really spent much effort on his elaborate contrast of the benevolent and far-reaching despotism of the French monarchy with its vast and symmetrical social schemes, and the chaotic growth of the English colonies, which their home government was in no condition to organize or direct. This growth is referred to, sometimes, by Parkman, but very much oftener by people who have read him superficially, as though it were something essentially individualistic and English. That the English

can play the game of military domination better than the French, there is their vast empire of Hindustan and many another fact only less gross and obvious to testify. And if we wish to see what individualism is and leads to, we should look at the Indian warring ineffectively against the English colonists and frustrating the efforts of the French to civilize him. Parkman's real objective was not the struggle which he relates, but the entirely new types of man and society that were to emerge from it. These are frequently foreshadowed in the history of the colonies. Again and again we come upon characters possessed of Indian fortitude and cunning, of French logic and courtesy, of English push and self-reliance. And we see these men and their followers held together, not so much by regular institutions as by common needs and sympathies. The presence of the wilderness was, after all, the great factor in determining what the future American was to be. It meant limitless opportunity. His race characteristics, whether French or English, acquired in cramped and narrow quarters, were more often hindrances than helps to him. What is really inspiring is to see him gradually divest himself of them, and stand forth, a new style of man. The failures are many, and these may well wish that they were more like their forefathers than they are.

The first volume of the new edition is devoted to Mr. Fiske's essay, a large part of which is biographical, and to the story of the Huguenot fiasco in Florida. The frontispiece is a portrait of Mr. Parkman from a photograph taken in 1882; and among the other illustrations are portraits of Coligny, René de Laudonnière, Sir John Hawkins the buccaneer, Pedro Menendez de Avilés, the Spanish conqueror of the colony, and the French Catholic avenger of his villainies, Dominique de Courges. The second tells of Champlain's discoveries and adventures, and the varying fortunes of "France and England in North America." The third and fourth deal with the labors of the Jesuits, and give a map of the Huron territory, and many portraits.

"The War of Greek Independence"

By W. A. Phillips. Charles Scribner's Sons.

GREECE has had so many wars that even an expert might be puzzled to know what particular war is meant by the "War of Independence." Greece and the Spanish-American republics are alike in this: revolution is their normal condition. The lands that bathe their feet in the Mediterranean have a constitutional rush-of-blood to the head that communicates a fatal unsteadiness to all their movements. Even the sedate Egyptian with his regal poise and sphinx-like calm has an uneasy glitter in his eye, and runs amuck among the nations when the impulse seizes him.

Between 1821 and 1833 Greece was particularly uneasy. For hundreds of years the Turk had had his heel on her neck, so that, as on a down-ridden horse, a perennial sore spot had fixed itself there, and ulcerated, and finally maddened the proud animal. The ancient blood, in spite of drilling Romaic incrustations, had meandered on down to the nineteenth century in a thin, pure stream, and filled the veins of a select few in Constantinople, Athens, Thessalonica, and the isles. Among these the educated "Phanariots" of Constantinople held the first place: a class which already furnished the Turkish Empire and the Patriarchate with intelligent Christian officials to carry on the government and the church. The dream of reviving the Eastern Empire had always been present with this class. When Korais, early in the century, began issuing his famous editions of the Greek classics with prefaces in a cultivated modern Greek, intelligible to the classically educated; a great fury and fervor of renascence seized the Greek people; they ceased to call themselves "Romaioi," and became Hellenes; Greece was now "Hellas," and Russia, one in faith with the oppressed nationality of the south, was looked to as the rising star of salvation. In 1821 the slumbering nation awoke; the Principalities rose; massacres and cruelties infuriated the

Greeks; and agitators spread wide the fire of revolt. In twelve years, after a long and murderous war of extermination, Greece was free, the heroic efforts of Hypsilanti, Kokotrones, Capodistrias, and other patriots were crowned with success; and a Bavarian prince, Otho, was on the throne. In 1823 Lord Byron aimed theatrically at Missolonghi, when civil dissensions were at their height, and moved immense enthusiasm among the Philhellenes throughout Europe by the power of his marvelous verse, his wealth and generosity and, in a little while, by his pitiable death in the fever-haunted marshes of Acarnania.

The new King (second son of Ludwig, King of Bavaria) was only seventeen, and his arrival marked the end of the Mussulman domination, the opening of a new era for a new Christian commonwealth in Europe, a new "Eastern" question, the renascence of a new nation emerging from a chrysalis-woof of Venetian, Oriental, and Slavonic associations overlaying it. Otho abdicated after years of vain efforts to found a stable throne on a quicksand, and a combined Dano-Slavic dynasty is rocking uneasily in its place. Colonel Napier said of Byron: "All [the Philhellenes] came expecting to find the Peloponnesus filled with Plutarch's men, and all returned, thinking the inhabitants of Newgate more moral." Still, there were noble and honorable men in Greece, glorious women, high-souled patriots, in plenty; the fickle Athenian was there, too—and there's the rub!

Mendelssohn-Bartholdy and Finlay and Gordon had written instructively of these things; Prokesch-Osten, Holland, and Lemaitre are full of interesting materials for an accurate study of the war; but perhaps Mr. Phillips's brief monograph is the best possible presentation of the Greek question of 1821-33 yet at hand.

Ten Brink's "History of English Literature"

History of English Literature. By B. Ten Brink. Edited by Dr. A. Brande. Translated by L. Dora Schmitt. Vol. II. Part II. Henry Holt & Co.

THE LAMENTED DEATH by accidental poisoning of the great Old English scholar, Bernhard Ten Brink, left incomplete his monumental History of English Literature at just the point—the death of Surrey—where his minute erudition and well-balanced judgment were most needed to connect the ancient with the modern period. When his first volume appeared in 1877 it was seen that a master of early English literature had appeared; when his studies in Chaucer followed quickly on this, the profession recognized a scholar almost unrivaled in the fulness and clearness of his knowledge, the sanity of his views, and the originality of his treatment; when he died in 1892, the University of Strassburg lost its greatest luminary, an eminent Dutchman lecturing in German on a third language which Englishmen themselves were glad to study under his guidance. His successor in the professorship, Dr. Alois Brande, has undertaken the pious duty of bringing out the fragments of unfinished work left behind by his friend.

This Vol. III contains these fragments in orderly array, extending to the year 1547 when the poet Surrey was beheaded on the silly charge of assuming on his shield quarterings which interfered with the rights of Henry VIII and the Prince of Wales. "Surrey's tragic end in the flower of vigorous manhood was an immense loss to English poetry": a sentence which might be applied with equal truth to Ten Brink himself.

His book begins with the Legends, the *Legenda Aurea*, the *Gesta Romanorum*, the *Maundeville Travels* (which, the author thinks, contain a nucleus of historic truth and actual personality), and continues with highly interesting notices of Caxton and his works, Malory's *Morte d'Arthur* and *Barbour's Bruce*. The Renaissance up to Surrey's death is then taken up; Dunbar, the Scotch poets, the court of James IV, Gavin Douglas, Hawes, Skelton, the Oxford Humorists under Erasmus's influence and Sir Thomas More are

discussed with insight and acumen, and Tindale's great work at the time of the Reformation in translating the Bible is duly appreciated. Ten Brink indeed pays a splendid tribute to the series of glorious translations of the English Bible which from Wycliff to the version of 1611 have exercised such an unparalleled influence on the moulding of English speech.

A chapter on Lord Berners's *Froissart*, the French prose romances, and the chronicles of Hall and Fabyan completes this aspect of pre-Elizabethan literature, and the concluding chapter deals with the court-poets and court-poetry of Henry VIII's reign,—Wyatt, with the Petrarchan influence and erotic style; *ottava rima* and canzonettes; *terza-rima* and the rondeau; the sonnet craze, the invitations of Horace, the paraphrases of the Psalms; and then Henry Howard, Earl of Surrey, with his equally dangerous relationships and genius, his noble affectation in playing the *Mecenas*, his gifts as translator of Virgil and the Psalmist, his love-poems, epigrams, military undertakings and lamentable death, like Raleigh's, on the scaffold. 'Tis a thousand pities the scholar did not live to complete his work!

"History of Early Christian Literature"

In the First Three Centuries. By Dr. Gustave Kruger. Translated by the Rev. Charles R. Gillett. Corrections and Additions by the Author. The Macmillan Co.

Owing to the current researches in Egypt and the East, no account of ancient literature can be final. Every few years we see an important document unearthed by Prof. Petrie or some other explorer. An instance in point is the Logia, published to the world by Messrs. Grenfell and Hunt, yet not mentioned by Dr. Kruger or his translator. We fail to discover any mention of the important Gnostic magical books "Abraxas" and the "Ogdoad of Moses," edited from the papyri in 1891. The section treating of the Pistis Sophia, and the Psalms of Solomon, does not inform the student of the English versions of the former by G. W. King and by G. R. S. Mead, or the scholarly edition of the Psalms, with text, notes and translation, by Messrs. Ryle and James. The translator would have made the book more useful to the English reader by supplying an English bibliography, for good work in this region of learning has been done both in England and America. No one knows this better than Mr. Gillett.

Dr. Kruger is a radical writer. His position relative to the composition of the New Testament writings is not justified by Tatian's *Diatessaron*, nor his opinions touching the date and authorship of the Fourth Gospel any longer credited save by the Bourbons of New Testament Criticism. In fact, the sober judiciousness of Prof. Harnack not often elicits an acknowledgment from Dr. Kruger. This is all the more regrettable because this volume is confessedly intended as a text-book, and as such is differentiated from Crutwell's well-known work. The arrangement is admirable and we shall not quarrel with Dr. Kruger's views about the late date and unapostolic authorship of the gospel writings, in which opinion he is behind the times. We could have wished that when his translator was making "corrections," he had noted the altered position into which contemporaneous New Testament criticism has shifted. For the rest, the book gives a rapid, well-ordered review of the works of Christian literature from the end of the first to the first quarter of the fourth century. It ought to have been brought up to date by the translator. It is not clear how the author carries out his purpose in "emphasizing the literary point of view." Of literary appreciation of the writings of Ignatius, Cyprian, St. Paul and Hippolytus, he exhibits none, and in a handbook of this sort there would be scant space to consider these writings from the point of view of the literary critic. The theological contents of the books considered, Dr. Kruger expressly declines to discuss. In short, we have here a manual of the bibliography of the early Christian writers,

whose form makes it useful; there was room for just such a book; all it needs is more careful editing.

"Ars Recti Vivendi"

By George William Curtis. Harper & Bros.

IT HAS BEEN SAID that Mr. Curtis was one of the best types of the American gentleman, and sometimes that he was of a type peculiar to this country. The latter proposition may, perhaps, be denied; but not the first. The pure gentlehood of his nature has, for us, among conflicting provincial standards, so bright a lustre and so intimate a charm, that any praise of him may be forgiven. The present volume, selected from his *Easy Chair papers* in *Harper's Monthly*, is one more evidence of his excellence. It deals with many subjects, but behind all there is one theme—gentlehood. From "Extravagance at College" to "Newspaper Ethics," from "The Soul of the Gentleman" to "Theatre Manners," the vibration in interest is large; not so the steady white light which shines upon these and upon all the other topics of the dozen brief essays of this "Ars Recti Vivendi." That light, the distinctive possession of Mr. Curtis's mind, has been generated by the union of the traditional idea of the gentleman with the spirit of Christianity. "To find a satisfactory definition of gentleman," says Mr. Curtis, himself, "is as difficult as to find the philosopher's stone"; but ever since there was a distinction between gentlemen and non-gentlemen there has been a duel between the standard thus evolved and the Christian idea; more and more the latter has been infusing itself into the former, and in this volume we have one more record of how completely, in Mr. Curtis's own mind, that infusion had taken place. The book needs no higher praise. It were beside the mark to dwell upon the charming simplicity of Mr. Curtis's style.

Björnson's Novels

Vol. VII. Captain Mansana and Mother's Hands. The Macmillan Co.

THESE two new stories in the collected edition of the Norwegian novelist's works are so anomalous and extraordinary that the editor (the well-known "E. G.") does well to English and reprint them in a volume together, without making any attempt at classification. The author vouches for the authenticity of the incidents in "Captain Mansana" and assures us that its slightest details are true. Be this as it may, Björnson has reached a rush of passion in this work which he has never attained in any other: all Italy burns within its pages. The diction of the Norwegian, usually so simple, almost monosyllabic, gets heated to whiteness and rolls forth in a torrent of sparkling syllables that fix themselves in the memory and singe and flash with an amplitude and elegance altogether new and strange in Björnson. The love of a princess of high degree for a humble soldier who is both wayward and mentally unworthy of her; the conquest of a woman's heart by brute force based upon admiration of mere physical daring, without corresponding moral qualities: these are certainly unpromising ingredients to start out with; but such is Björnson's energy and art, and such the cunning of his pen that one is actually in love with both princess and plebeian before the story is ended, and "Captain Mansana" takes rank as a remarkable romance.

"Mother's Hands" is a tender little idyll in the author's early style, but unlike the others in having an intensity of feeling quite volcanic in its fierceness. Norway, they say, used to be in the tropics; certainly there is a tropic luxuriance of light and heat on the psychological side of these two novels.

"Dictionary of Classical Quotations"

THIS compilation by Mr. T. B. Harbottle has many good points. It is commendably full, giving all the more familiar quotations, with many which are less frequently cited, but which one may want to know about when he happens to meet with them. The translations are well selected, or well done when original with the editor. The errors in regard to the authorship of passages, so common in most books of the class, are avoided or corrected; and in quotations the reading of which varies in different editions, the edition used is stated in the index of authors. There are two other indexes: one of leading Greek or Latin words in the passages, and one of English subjects, which will be useful to non-classical as well as classical readers, especially

if one is in search of more than a single apt quotation, or wishes to choose among several if there are several. Thus, under "Mean, The golden," we find reference to seven passages, one of which is Greek.

Omissions one will detect in any such compilation. Horace's "simplex munditiis" is given, but not his "splendide mendax"; and we note a few other instances of the kind. Errors in translation or explanation are rare; but on the very first page we find "Ab ovo usque ad mala" translated and commented upon thus: "From the eggs to the apples (from morning till night, in allusion to the Roman cena)." One might infer from this that the Roman banquet lasted all day; or that the phrase had some reference to morning and night instead of the beginning and end of a feast or anything compared to a feast. Misprints, like "Parturiunt montes, nascentur [nasceretur] ridiculus mus," so far as we have observed, are few and far between. The book is admirably printed by the Aberdeen University Press. (The Macmillan Co.)

A Bird Book for Home Reading

"THE STORY OF THE BIRDS," by James Newton Baskett, is not quite what might be expected, considering that the series of which it is the initial issue is under the editorial supervision of Dr. William T. Harris, Commissioner of Education. The pretty volume contains a fair résumé of bird-life, but the reader, however young, will not fail to be puzzled by the occasional flippancy of its statements. Credit, too, even in an elementary book like this, should be given for discoveries of importance; and the author has been so extremely careful to avoid errors that he has fallen into the rather grave one of being vague and indefinite where a positive statement is called for. We really do know a great deal about birds, and because here and there is to be found a closet-naturalist or some museum attaché who is in doubt, there is no reason for withholding the whole truth until every doubting Thomas is satisfied. Mr. Baskett's book will doubtless fall into the hands of a great many young people, and it is hoped will lead them all to become champions and not persecutors of our birds, that, of late, seem so sadly in need of intelligent protection. (D. Appleton & Co.)

Mrs. Palmer's "Oriental Days"

THIS volume preserves the delightful memories of a woman's visions of classic lands. Mrs. Lucia A. Palmer, who traveled with her husband in Egypt and the Holy Land, saw not only with keen and appreciative eyes the moving life before her, but also the shells of old civilizations in the form of temples, ruins, obelisks, columns and the disused handiwork of man. To her, even as the shells on the sea strand are rich in colors and forms of beauty, while suggestive of life lived and enjoyed, so the old bricks and stones, though "as dead facts, stranded on shores of the oblivious years," tell wonder-tales. Her story of travel and personal enjoyment is enriched by the insight and comment of a cultured mind sympathetic with the life that was, as well as with the life that is. Without mourning too much because the Turk squats over these once holy lands, she finds much to enjoy in what is not utterly ruined. She has her own opinions about many things, and this makes her style and text all the more enjoyable. In Egypt she tells us of the French who have passed and the English who have come, of Mohammedan schools and the University of Cairo, of the charms and lore of the desert and the curiosities in the place of the many dead. Living water and lifeless sand make contrasts in Egypt, and so do the palm groves and the Pyramids, and upon each she comments sparklingly. In Palestine, without going beyond the beaten tracks, she illuminates the old lore with new light, telling of the great natural landmarks, adding new frames for the scripture stories, and retelling in a pleasant way the medieval struggles between Crusader and Saracen. (Baker & Taylor Co.)

"The Sentimental Journey"

THIS NEW EDITION is textually a reprint of the first, including its obsolete spelling, and excluding the celebrated hyphen at the end, which does not appear in the first edition. Its omission certainly does not make the passage less suggestive. The numerous and pretty illustrations by Mr. T. H. Robinson furnish a better reason for the new edition than archaisms retained or hyphens omitted. They are somewhat in the manner of Vierge, and are introduced wholly as vignettes on the separate titles of the chapters. The author is shown meditative after dinner in

his chair at Calais; the monk enters smiling and goes out disappointed; the author meditates his preface in the disobligeant, confers with Mons. Dessein, and potters along the Calais streets; he encounters the lady at the door of the remise, and parts from her one-half hour and eight chapters later. In short, Mr. Robinson, with his allowance of one illustration to each chapter, has managed so that his vignettes recall at a glance every leading incident of the story. His little figures are well drawn, and the costumes and accessories have been carefully studied. The volume is neatly bound in dark green and gold. (Longmans, Green & Co.)

Magazine Notes

READERS of the March *Forum*, if their tastes be literary, will skip the first thirteen articles, notwithstanding their interest to the general reader, and read Prof. G. R. Carpenter's essay on "The Neo-Romantic Novel," which comes at the end of the number. Prof. Carpenter has not much to say in favor of the modern historical novel except the famous trilogy of Sienkiewicz, which he pronounces "the greatest historical romance of the last third of the century—perhaps the greatest of the whole century." The old historical romances still hold their own; but there is no Scott or Dumas in the present generation. Of Anthony Hope's more recent novels, he says:—"These trivial plots do not appeal even to the intelligence: the characters have not even a personal charm. The ladies are dolls: the knights, manikins. Such novels, in which all interest is centred on the plot, cannot, in the long run, compete successfully with tales of adventure in modern times. The authors show no practical knowledge of life in the periods with which they deal, and seem to have put their stories in one century or another by sheer accident. Mr. Rider Haggard and his African tales are worth a whole library of such slipshod pseudo-medieval fiction. The successful writer of historical romance must have seized the very heart of the epoch he treats. If through ignorance or indolence he has failed to do this, he should confine himself to the life of to-day, where, as 'Soldiers of Fortune' plainly shows, there is romance enough to be found by the clever imagination." Mr. Crockett's "Lochinvar" he places on a higher plane.—Senators, ex-cabinet ministers and ex-plenipotentiaries are among the contributors to this number of *The Forum*, each and all of them dealing with topics of timely interest.

Fresh from a three months' study of the subject on the soil, the Rev. J. T. Sunderland treats wisely, in *The New World* for March, of "Christian Missions in India," calling the agents and agencies already at work good, but asking for better. The two literary articles are on Walt Whitman—"A Satyr Aspires"—and "Esther as Babylonian Goddess," by Prof. C. H. Toy. "Henry George and His Economic System" are discussed ably and with judicial appreciation by William A. Scott. "Nothing Too Much" and "Know Thyself" are the "Two Famous Maxims of Greece," in treating of which Dr. Paul E. More, the Harvard Sanskritist, shows the limits of the Hellenic intellect and civilization. An Oxford Fellow, F. C. Conybeare, revives vividly the situation when Augustine and the Manicheans or higher critics of long ago debated over "Christianity's millstone"—the Old Testament,—and shows that the prophets did not so much predict as preach. He gives the negative side of "the now effete belief in ancient Hebrew prophecy." Frank Sewall of the New Church Society in Washington shows how philosophy is affected by nationality, but thinks the Anglo-Saxon intellect likely to prove the solvent and re-crystallizer of all thought cogitated by man on this planet. Bonet-Maury gives a clear account of the inauguration, on 19 Nov. 1896, of the Paris University (destroyed in the Revolution of 1793), and outlines the work and status of the Protestant Faculty therein. No other periodical on this side of the Atlantic can show such an array, in fifty pages, of reviews by specialists of ethical, philosophical and theological literature as this magazine, which is a permanent parliament of religions.

THE Bibliothèque Nationale has just been enriched by fifty immense volumes, being the catalogue of books in the British Museum to date. This catalogue, which was begun in 1881, says *The Daily Chronicle*, has caused the officials of the great French Library to sigh over their own backwardness in this respect. Readers have nothing but a MS. catalogue to consult, as the funds of the Library are so low that only one volume a year can be printed, and already there is material enough for fifty volumes.

A Card from Mr. Anthony Hope

ONLY a week ago, we published a letter from Mr. H. G. Wells, in which he complained that his latest story, "The War of the Worlds," had been grossly garbled, to meet the sensational needs of two American newspapers. To-day we print a card from Mr. Anthony Hope Hawkins, protesting against the publication in this country of bogus interviews in which he was made to ridicule and decry the American people. We appreciate the compliment of being asked to set these gentlemen right in the eyes of the reading public, but regret that they should have been made the object of such gratuitous courtesy.

TO THE EDITORS OF THE CRITIC:—

The American people need not, and, presumably, do not, care what I say about them; but I do care what they say about me, since I have received from them infinite kindness and an appreciation too generous. The reports of my utterances about America since my return are, so far as they have come to my notice, entirely inaccurate—I may say, untrue. To the best of my recollection I have said nothing of what is attributed to me, and it in no way represents my thoughts; even if I had such thoughts, I trust that my manners would not be so bad as to allow me to express them. Let me thank you, then, for refusing to "believe that Mr. Hope is a cad" on the strength of these silly inventions; perhaps you will also be kind enough to refuse to believe, on the same evidence, that I am an ass.

I suppose it is not customary to attempt to sift paragraphs of this description in any way before publishing them as facts. If some such process is not altogether impossible in a newspaper office, it would seem to be desirable. In the present state of affairs a wise man treats all paragraphs as more or less amusing fiction; probably this is only taking them in the spirit in which they are offered by their ingenious authors.

LONDON, 2 March 1898.

ANTHONY HOPE.

Mr. L. N. Ford writes to the *Tribune* that at a dinner given to Mr. Hawkins after his return from America, he referred ironically to the fictitious interviews with him respecting his American impressions. "He spoke," says Mr. Ford, "in generous praise of the country which he has recently been visiting. Seldom has a heartier tribute to America been heard in England. He laid stress especially upon the depth and earnestness of American patriotism and the brilliant ability of American men-of-letters. One of his most striking expressions was that Americans were destined to furnish a very Klondike of literature. His speech was delivered with unwonted animation, and included a Lincoln story which set the whole table in a roar. Mr. Hawkins has been grossly misrepresented as having harsh things to say about America, and describes himself as a victim of sheer invention. He speaks with enthusiasm of the excellence of the American after-dinner story and the broadening effect of his recent visit to the United States."

A Letter from Mr. Andrew Lang

IT WILL be seen from the following letter that Mr. Lang is more loyal than the king, resenting, in Mr. Hope's behalf, an expression which Mr. Hope himself takes in good part, as it was intended to be taken. He is disloyal, however, in assuming the possibility of Mr. Hope's having spoken as he was reported to have done—an assumption which we ourselves expressly repudiated.

TO THE EDITORS OF THE CRITIC:—

The delicate question as to whether Mr. Anthony Hope is, or is not, a cad, is raised by the Lounger (February 19). It is not for me to offer an opinion about *nuances* of manners, and "cad" may be a desirable term to use in a journal of literature. But "cad" carries certain schoolboy associations which, in the land of its birth, rather unfit the term for critical employments.

Censures of this kind are usually in the air, when a foreign man-of-letters has paid a public visit to the United States. M. Paul Bourget did not wholly escape; Mr. Nansen was "said to have abused us," now Mr. Hope is a possible "cad," and but dubiously "gentlemanly," because he is reported to have said

things about interviewers, and feminine *gaucheries*. Whether he said such things in public or private or not, I know not, but I do know that he was certain to be said to have said them, just like Mr. Nansen. And then there was sure to be excitement.

Foreign men-of-letters must know that these and similar amenities almost inevitably follow a public tour in the United States. It is easy to see why *they* make such tours—namely, for money; but not so easy to understand why the practice is encouraged on your side of the water; what has your side to gain? You can read Mr. Hope's books, or any Britain's books, at a moderate price, without leaving your firesides, and his books are the best things that the British, or any other author, has to give you. As an orator, he is seldom distinguished. His personal beauty does not often warrant you in laying out money for the purpose of brooding fondly on his charms. Then what do you want with the foreign author—in the flesh? His strong point, believe me, is in the spirit.

We are so convinced of this that neither British or foreign men-of-letters are run after in England, except occasionally, by ladies who have not read their books,—or any books. That kind of lady always loves to see a "celebrity," and, from some strange impulse of conscience, she generally tells an author that she has read none of his works, or she pays him a compliment on a book by some other person. These, at least, are the engaging *gaucheries* of the British woman who finds herself in company with a literary "celebrity." She thinks she must converse about his books, concerning which she is exhaustively ignorant. Conceivably this kind may also exist in America. There is a great flutter about an author, his mustache, boots, manners, and future performances, among people who have not opened any of his volumes. Do people of this kind make literary tours in America profitable? As to money derived from such exhibitions, *oleo*. I wish British writers would "swear oath and keep it with an equal mind," never to visit your hospitable country as readers, or lecturers. But, even so, do you think that they would escape the odium of being said to have said things?

"In the name of the Bodleian," as Mr. Birrell impressively asks, what has all this tattle to do with literature?

ST. ANDREWS, FIFE, March 4.

A. LANG.

Apropos of Mr. Lang on women's *gaucheries*.—When Mr. Marion Crawford was in Atlanta recently, a little girl said to him, with charming frankness: "I have never read 'Mr. Isaacs,' but—if you'll write your name in my album I'll promise you that I'll buy the book and help you out!"

Fame vs. Notoriety

(*The Ave Maria*, Notre Dame, Ind.)

OF the manifestations that proclaim this to be an age of advertising, a writer in *The Critic* says:—"The wife of the President of the United States has been utilized to advertise a particular brand of tobacco. Our greatest preacher has been paraded across the nation in the name of a famous soap. The dead face of a martyred President looks out from a thousand bill-boards, to spread the fame of a kidney and liver cure; . . . ex-President Harrison is employed by *The Ladies' Home Journal*; Gladstone is an advertising agency for books; and the Prime-Minister of China, not to be outdone by civilization, has put the serene Mongolian seal of his Oriental face upon a pill."

There are doubtless many thousands of our people who see nothing incongruous in any of these connections—and if they don't see the incongruity at once, it is a hopeless endeavor to point it out to them—but there are other thousands who deplore, equally with *The Critic*'s writer, this ultimate reduction of literary and artistic fame to strictly business level. It is not an uplifting tendency, and it holds no promise of our future greatness in anything but material wealth—which is a desirable thing in its way, but not the greatest thing in the world.

The teachers in our schools could do more than they are doing to counteract some of the evil tendencies of the newspaper. Children should be taught, for one thing, to distinguish between fame and notoriety, and to despise newspapers that do not so distinguish. As it is, the youthful mind is perplexed whether to admire more the man who is cured by Dr. Somebody's celery compound or the discoverer of a new planetoid. The latest Arctic explorer and the most successful pugilist have the same prominence in the average newspaper.

Child-Play

AS CHILDREN play with toys,
So men with hopes and fancies :
The little ones with romp and noise
Build card-frail, gold romances ;
Their elders through the perilous years
Build dreams—and wake to toil and tears.

But, old or young the same,
The glittering baubles please them;
And be it fame or game,
These make-believes release them
From iron circumstance, from drear
Realities that choke them here.

RICHARD BURTON.

Senor de Lome and Copyright

APROPOS of the change in the representative of Spain at Washington, it is recalled that to Señor Dupuy de Lome is due the credit for the acceptance by Spain of the International Copyright Act of 1891. This is the more worthy of remark because of the indifference on the subject displayed by his predecessor, and at one time by a certain minister of the United States at Madrid who, when approached on the subject, excused himself from activity in extending the field of operation of the law—the declared policy of his country—by saying that "the Gulf states did not want it," but "only a ring of Boston and New York publishers." His attention was promptly called to a circular of the Copyright League issued before the passage of the bill and containing a long list of Gulf state newspapers favorable to the reform; but the honor of bringing the two countries to an understanding did not fall to this representative of the Gulf states.

Señor de Lome having been a literary man himself did not need to be reasoned with on the subject. Soon after his appointment he entered heartily upon the work of bringing his country into the honorable arrangement, and on the 10th of July, 1895, the proper declarations having been made by him, Spain was admitted to the benefits of our law in exchange for the benefits of hers, which, in the case of school-books published in English and translated into Spanish for the South American trade, are something more than "a barren ideality."

The Lounger

DR. ROBERTSON NICOLL thinks that I am too sensitive, and wonders that I should be "wroth at the cable dispatches about Mr. Anthony Hope's opinion of America." I was more or less wroth at the cable dispatches, but not at all wroth at Mr. Hope, for I never for a moment believed that he had said the things attributed to him. Dr. Nicoll contends that an English author "is entitled to express his opinion on things in America that strike him unfavorably." So he is; I do not for a moment deny his right; but I do deny any man's rights to say ungentlemanly things, and such were the things that an irresponsible cable attributed to Mr. Hope, which his letter in another column proves that he never said.

DR. NICOLL remarks on another suggestion of mine—that foreign authors come to this country to get our money, and not because they love us and want to know us better. He says that some are not impelled by the quest of the golden dollar, and adds that he has known authors who have come here with no such object in view. This is quite true: Dr. Nicoll himself is one, and Mr. J. M. Barrie, with whom he came, is another. Then Dr. Nicoll throws down the gauntlet, and at the same time piques my curiosity to the burning point, by saying: "I know one author, at present, who is very popular in America, and could make money there if he chose, but who thinks of going there as obscurely as possible, simply because he is deeply interested in America and the Americans; in fact, he is going in such a way that I shall be surprised if even Miss Gilder discovers his presence. More than that she will not expect me to say."

MR. W. L. PHELPS, Assistant Professor of English Literature at Yale, has been expressing himself freely on the subject of Mr. Rudyard Kipling and his work. Mr. Phelps doesn't like it, and this is the way he gives utterance to his views:—"Kipling is the last man to whom we can award praise indiscriminately. He is awfully uneven and full of errors. When he is dull he is perfectly horrible. I never read anything so dull as are some of his pages." Mr. Kipling's pages may be dull, though I have never found them so, but he himself is bright, and if he doesn't find Mr. Phelps amusing I shall be mistaken. Mr. Phelps criticises Mr. Kipling's style, saying it is "utterly bad." Mr. Phelps certainly knows what bad writing is, if he reads his own pages. Anything more puerile than the paragraph quoted above I have seldom read. As a further illustration of this critic's style, take this line:—"He is a far greater success in the short story than in the novel."

REALLY it would seem as if what Mr. Phelps meant to say might be summed up in Longfellow's lines about the little girl with a little curl in the middle of her forehead: "when she was good, she was very, very good, but when she was bad, she was horrid." Mr. Phelps would seem to think that Mr. Kipling is usually "horrid." I wonder what is the matter with our universities, with Mr. Barrett Wendell slanging the dead giants at Harvard, and Mr. Phelps slanging the living ones at Yale—and so feebly, too.

THE GENTLE READER of this column may remember that sometime ago the publisher of *Literature*, presumably Mr. Mowbray Bell, did me the honor to point out the fatuity of a paragraph in which I spoke of a rumored editorial connection between Mr. H. D. Traill and Mr. R. S. Hichens. Mr. Bell—if it was Mr. Bell—denied any knowledge of Mr. Hichens or his work, and even seemed to hint that there was "no such person." The English papers took up the tale and marveled that the publisher of a literary paper should never have heard of so well-known a writer as the author of "The Green Carnation." I marveled also, but, like Brother Fox, "lay low." Now it seems that, however ignorant the publisher of *Literature* may be of Mr. Hichens, he is quite well known to the editor of that journal, for, according to the cable reports, Mr. Traill and Mr. Hichens have together written a play called "The Medicine Man," which Sir Henry Irving is to produce immediately.

THE TROUBLE which led to Mme. Bernhardt's recent operation is said to have resulted from her many stage falls. In nearly every part that she plays there is a violent fall, and as Mme. Bernhardt never slighted her "business," she has seriously injured herself. I further understand that the relations between the distinguished actress and the author of "Les Mauvais Bergers" are strained because of his making her fall so flat and hard in the last act of that play. Mme. Bernhardt, her many admirers will be glad to learn, is rapidly recovering from the effects of her recent operation, and it is to be hoped that those who write plays for her in the future will see to it that there are no falls in them.

TO THINK of a man getting \$7,000,000 just for the asking! And yet that is the total amount said to have been raised by the late George Muller, who died in Bristol, England, recently at the age of ninety-three. Perhaps you think that Mr. Muller asked men and women for money. On the contrary, he never asked a human being for a dollar. When he wanted money to carry on his great work of Bible distribution, he prayed for it—and it came. It is said that he was not a religious fanatic, but that he had the "simplicity of a child" united to the "business capacity

of a great financier and sufficient faith to remove mountains." There are many of us who have the business capacity, or who could cultivate it, but few of us have the faith; and what is one without the other?

A CORRESPONDENT in whose good faith I have implicit confidence writes me as follows:—"I am convinced that I render a public service by calling the attention of the proper authorities to the offensive behavior of the doorkeeper at the Metropolitan Museum of Art. Last Saturday afternoon I took a young lady to visit the collection, and our approach was duly announced, I could see, by the Park policeman stationed at the entrance. The doorkeeper came out and followed us to the turnstile, which he revolved for us, remarking in an undertone to my companion, as she told me later, that "it won't cost you anything." Her subsequent anxiety to leave the sculpture hall at once was caused, she informed me, also, by the fellow's leers and smirks, with their unmistakable reference to the nudes in the collection. On our departure, a couple of hours later, the same impertinences were repeated. The policeman maintained throughout an attitude of benevolent and amused impartiality."

"WE ARE justly proud of the immunity from annoyance and insults enjoyed by our women—a condition which contrasts so favorably with the insecurity of the streets of Europe; yet I must say that of late I have observed a change for the worse in this regard. Gentlemen rarely are the offenders: Fifth Avenue is just as safe as it ever was, but creatures like the one I am complaining of are rapidly increasing, and it is time to call a halt. Women dread scenes, and will endure annoyances of this kind, rather than call their escort's attention to the offender. If they were to resolve to nip this growing evil in the bud, they could do so in a few months, but they prefer to ignore it for the sake of peace, and thus it grows. Meanwhile I hope that the Museum authorities will give sharp reprimand to the man I complain of. He deserves it, and may profit by it. Judged by his behavior of last Saturday, he is utterly unfit to stand in the portal of our temple of art."

"THE SAME young lady, by the way, gladdened my heart with a bright saying that might rank with the happy 'Looking Bokward.' I pointed out to her the author of a recent widely read novel taking his dignified afternoon stroll in the Avenue. 'He is famous for his conceit,' I explained kindly. 'Oh, I see,' she answered, 'and he thinks that he is famous for his novel.'

THE LATE William H. Stewart would be rather surprised could he see the account given by some French papers of the recent sale of his collection. Mr. Stewart is represented as a rich shopkeeper, who looked on a picture only as a means of advertising, and whose greatest pleasure was to give double its value for a Fortuny or a fabulous price for a Meissonier. Then, says our French chronicler, he would publish this act of munificence in the papers, and exhibit the picture between the glove and calico counters, thus bringing so large a crowd into his shop that he was soon reimbursed for his outlay, and still had the picture. Even after death, it seems, Mr. Stewart continued to advertise his business, for his corpse was stolen and the proceedings for its recovery kept his name before the public. The article from which I quote continues with an account of the sale at "Chickerin Hall." He who fails to read current French comment on American affairs neglects one of the purest sources of innocent amusement.

THE EMPEROR WILLIAM expresses, through Ambassador White, his approval of Capt. Mahan's books on sea power. Not only that, but he wishes Capt. Mahan to know of his approbation. The Emperor has read all the books himself, and has induced his ministers to do the same. It only needed this to fill Capt. Mahan's cup to overflowing.

AT A PUBLIC SALE in Altona, Germany, a lawyer recently bought a Directoire clock for 25 marks. The purchaser sent the clock to be put in order, and the watchmaker, while cleaning it, found inside of it gold to the value of 500 marks, and the following inscription engraved on the stand: "Dedicated to J. W. Goethe, prince of poets." The clock had been much neglected, and no one knows how it came from Weimar, to become at last the property of the Altona lawyer.

DR. ROBERTSON NICOLL hears from "an eminent friend in Holland" that the English writers there who are being read with enthusiasm are Marie Corelli and Ian Maclaren. This does not show very great discrimination on the part of the native Hollander.

A PORTUGUESE musician, wishing to write what he calls "instrumento-descriptive realistic" music, had a piece performed at Lisbon during which a pistol, "real, instrumental and descriptive," was fired off in the orchestra. The audience, not unnaturally, rushed out in terror, not waiting to listen to the composer's explanation that the pistol was harmless and a musical and artistic instrument.

"THE AUTOBIOGRAPHY of Arthur Young, with Selections from his Correspondence," edited by Miss M. Betham-Edwards, has attracted considerable attention in London. Mr. Young was the father of modern agriculture, and yet he was most unsuccessful himself as a farmer; in which respect he was not unlike the late Horace Greeley, whose writings were gospel to the American agriculturist, and who had not the faintest idea as to how to make farming, as described by himself, pay. The most recent of Young's writings is ninety-eight years old, and yet it possesses not a little value for the British farmer to this day. When he was thirty-one, Mr. Young started a publication called *The Universal Museum* to which he invited no less a person than Dr. Samuel Johnson to contribute. The following is an account of his visit to the Great Cham:—

"I waited on Dr. Johnson, who was sitting by the fire so half-dressed and slovenly a figure as to make me stare at him. I stated my plan and begged that he would favor me with a paper once a month, offering at the same time any remuneration that he might name. 'No, sir,' he replied, 'such a work would be sure to fail if the booksellers have not the property, and you will lose a great deal of money by it.' 'Certainly, sir,' I said, 'if I am not fortunate enough to induce authors of real talent to contribute.' 'No, sir, you are mistaken; such authors will not support such a work, nor will you persuade them to write in it; you will purchase disappointment by the loss of your money, and I advise you by all means to give up the plan.' Somebody was introduced and I took my leave."

A WRITER in the London *Times* compares Mark Twain to Sir Walter Scott in the matter of paying off the debts of his publishing house. With the exception of Scott's great achievement, he thinks there is nothing like it in literature. Mr. Clemens certainly deserves all the praise that he has received for his plucky fight for his creditors. Unless we mistake, however, the late George William Curtis did a similarly heroic thing.



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SWAMI ABHEDANANDA

A Teacher of the Vedanta

AFTER Swami Vivekananda returned from this country, two years ago, Swami Saradananda came to America, whence he has but recently gone back to India. The demand for this teacher at Cambridge, Mass., and at the Monsalvat School of Comparative Religions at Greenacres, Me., left the New York society without a teacher, and an invitation was extended to Swami Abhedananda, a young man of about thirty summers, who had been in London for nearly a year. Arriving here last August, he gave his first lectures in September at Mott Memorial Hall, 64 Madison Ave., and he has since spoken there three times a week.

Among the subjects of his recent lectures are "The Scriptures: What Do They Teach?" "Renunciation Through Love," "Immortality," "Salvation is Freedom" and "The Secret of Work." Their popularity is attested by the repetition of a number of them by request. Special features are quotations in Sanscrit from the Vedas, with the translation, and after the lectures answers to questions. The Swami has lectured before clubs, including the Twentieth Century Club and the Metaphysical of Brooklyn, and the Twilight Club of New York, and regularly in Montclair, N. J., besides having classes in Brooklyn on the Bhagavadgita. Considerable literature of the Vedanta philosophy has been published here by the Vedanta Society, a regularly incorporated body, and pamphlets and books cover a wide range of subjects, including American lectures and translations from Indian classics and English magazines on the subject published in India.

An attendant on his discourses in this city, writing in the *Tribune*, thus describes him:—"The Swami Abhedananda is young, above medium height, sturdy, with the remarkable chest development of his fellow-teachers, from lifelong practice of breathing exercises, which are a part of their religious practices. His dark-hued face is finely chiselled, and with unusual intellectual strength shows the singular dignity, gentleness and repose of his people. His hands are no less individual and expressive of high character. He wears a turban of light orange color and a simple robe of deep terra-cotta color, the gown of the Sannyasis, the most ancient order of religious teachers, which has existed in India since prehistoric times. His work is done without money consideration, and the lectures are free to all, his support depending upon voluntary gifts. As a speaker he is self-contained and attractive, and his lectures are clear, original ex-

planations of philosophic subjects related to practical living. His command of English is as perfect as is his pronunciation, with rarely a slip in accent, which adds to the charm of a pleasing delivery."

Music

Notes of the Season

CARNEGIE HALL was crowded in the afternoon of March 11, when Josef Hofmann gave the second of his piano-forte recitals, and from the enthusiasm then demonstrated, it would almost seem as if he were to be made the object of as serious a personal cult as that inspired by his great countryman, Paderewski.

The recital opened with a fine performance of Schumann's F sharp minor sonata; and was followed by Liszt's arrangement of a Chopin song, "Mosa Riesczotka," the latter composer's B minor sonata, a Berceuse and Legende by Hofmann himself, and six Contradances by Rubinstein. When a number of persons pushed forward at the close of the concert to demand the usual encore pieces, an extra program was provided, Liszt's "Waldesrauschen" and the same composer's transcriptions of Schumann's "Widmung," and of Schubert's "Erl König" and "Hark, Hark, the Lark," being added, one after another, before the excited audience could be prevailed upon to depart.

Mr. Hofmann appeared on the following day as the soloist of the matinée concert given by the Chicago Orchestra, and the Metropolitan Opera House was again thronged with most appreciative and demonstrative listeners, honors being pretty evenly divided between the soloist and conductor, as far as the applause and the flowers were concerned.

The orchestral selections were Rimsky-Korsakow's symphonic suite "Scheherazada," recently brought forward by Herr Paur, Weber's "Invitation to the Dance," and Richard Strauss's curious tone-poem "Thus Spake Zarathustra."

Mr. Thomas's readings of the novelties proved interesting, and the virtuoso performers of his orchestra gladly availed themselves of unusual opportunities to display their skill. The third movement of the Rimsky-Korsakow suite was an exceptionally happy illustration of this point, for the delicate floriture effects were deliciously rendered, and the blending of the voices in the wood wind choir was as perfect as one could possibly expect it to be. The tone-poem by Strauss contains so much that is broad and stirring, that one hesitates to set it aside as unsatisfactory, yet in spite of its extreme cleverness the impression of its incoherence remains uppermost in the mind, and a second hearing proves almost as disappointing as the first, in that the disconnected ideas continue to puzzle and disturb. That the poem should have been given the last place on the list was a mistake; but it is seldom that Mr. Thomas errs in the matter of program-making, and with the exception just named his matinée entertainment was certainly admirably planned. Herr Weingartner's orchestration of the "Invitation to the Dance" places the old favorite before us under the best of circumstances, and is really an excellent piece of work. Mr. Hofmann chose as his selection with orchestra, Saint-Saëns's fourth concerto for pianoforte; Chopin's Nocturne in F sharp minor and the Schubert-Tausig "Marche Militaire" figuring as solo numbers, the list being, of course, augmented by additional pieces given on recall.

The fourth concert of the Chicago Orchestra took place in the evening of March 15, with Mme. Nordica to render Beethoven's Scena and Aria "Ah Perfido," and the "Liebestod" music from "Tristan und Isolde." Mme. Nordica seemed to be in especially good voice, but for some reason or another she sang with great effort, and in the Wagner selection this curious forcing of the voice ended in a tone-emission at once defective and unlovely. Her dramatic feeling is strong but not always convincing, and a proof that this artist's thoughts are much more wrapped up in the triumphs to be won as an individual, than in the music she is striving to interpret, may be gathered from the fact that she ceases to follow the strains of the orchestra from the moment that her vocal performances come to an end, and continues standing with a conventional smile and half inclination of the head, awaiting the expected burst of applause. This is distracting and unpardonable, and when one recalls the inspired appearance under similar conditions of Materna, the splendid repose and dignity of Madame Lehmann, and the entire absorption of all distinguished Wagner singers, Mme. Nordica's lack of control seems particularly distasteful. Decidedly the most enjoyable feature of the concert was the D major suite by Bach, placed as

the opening number, and rendered in a manner reflecting credit on Mr. Thomas and his forces. It is a beautiful suite and far too seldom heard in its entirety, although in detached fragments the different movements are familiar enough.

The Bach selection led to a symphony by Brahms, the second, which was fairly well played, save that the introductory movement was somewhat perfunctorily given, and after the "Tristan" music—scarcely done justice to, if the truth must be told—came Wagner's highly colored "Kaisermarsch," and—the concert was at an end.

Minor events of more or less importance fill our smaller concert-halls with those who are serious in their pursuit of cultivation, and even the larger share of private entertainments plead music as their excuse for breaking into a season when diversions are not considered in order.

Sometimes one is struck by the thought that the full-dress attitude of mind is scarcely one to render possible the enjoyment of chamber music, and the programs provided by many a hostess for her Lenten entertainment would be ideal if only the room-full of guests could be reduced to a mere handful of appreciative listeners, the distracting influences banished, and the glare of light properly subdued. A Beethoven Sonata and a Brahms Quintet are not to be intelligently followed while guests are flitting about, camp-chairs are creaking, and some unmusical neighbors are indulging a cough; while the clatter of plates for refreshments in an adjacent dining-room is sufficient to spoil the entire effect of a carefully graded passage, and to cause indifference on the part of the artists, who are well aware that but few in the audience care for their work or are capable of discriminating as to its real value.

But these things will give place to a different state of affairs when a greater degree of musical cultivation has been reached, and with real love for the art once awakened a more thorough understanding of its necessities will be gained, till salon entertainments grow to be of two distinct classes: those arranged for the purpose of entertaining a certain number of guests, and those planned for the enjoyment of music-lovers, in the true sense of the term.

The Fine Arts

Paintings by Inness and Homer

A COLLECTION of works by the late George Inness, and another of oil-paintings and water-colors by Mr. Winslow Homer, were shown at the last regular monthly exhibition of the Union League Club, and will remain on view until the autumn. The pictures by Inness were of all periods, and showed the development of that remarkable painter, from the somewhat wooden romanticism of the "Rocky Dell," 1849, to his final conquest of atmosphere in the "Winter Morning—Montclair," 1882. In some important respects this last is his best work. Later, he fell back into the indefinite technique and poetic but forced composition of his transition period, exemplified in several storm-scenes, sunsets and twilights. But, even among these, there is much to admire. The "Gray Lowering Day," for instance, in which a little brook comes out into the foreground after its hidden course between high tree-clad banks, is in every way satisfactory, if we ignore the handling, which to some people is pleasing. In the picture of "Delaware Valley" (1863) the individuality of the painter shows less in the technique, which is that of the entire American school at the time—precise and varied enough, but lacking in atmospheric effect—than in the excellent description which it gives (if we may be allowed the phrase) of the passage of a summer storm across the valley. But what is best known as "Inness's manner," though it is far from his best manner, is shown in his pictures of "The Glow," "The Sun," "End of the Rain," and the like. The poetic intent of the artist, his feeling for the sublime, his ability in composition, are evident in these paintings; yet we turn away from them gladly to look at his simple and severe "Winter Morning."

No greater contrast to the "Inness manner" could be desired than that furnished by Winslow Homer's broad but searching style of painting. His brush-work is sometimes too trenchant, cutting away detail that another of equal ability might have made significant; he sometimes loads the canvas with paint so that parts of the subject appear, in a bad light, to be modeled rather than painted; he sometimes falls short of his purpose, as everybody does who aims to be really synthetic. But he is a great painter, notwithstanding. No other American landscapist has approached

the like mastery over both subject and means of expression. His color may seem to some eyes crude, even as compared with Inness's; but this false impression wears away as one comes to value rightly the great part that is played by the exquisitely modulated grays in bringing into harmonious relations his vivid splashes of blue and violet, green and crimson. This is especially evident in his Bahama "Market Scene," in which negro fishermen are chaffering over their catch of lobsters, while their boats rock in the tide. Each little figure is given with a few blots of intense color; but sea and sky are all in delicate tints of gray and blue, making a quiet setting for the exciting scene on the boats. The picture called "Eight Bells," again shows harmony triumphantly brought out of discord. Indeed, we know of no bolder or more successful colorist, except Nature herself. "The Campfire" and "The Two Guides" are impressions of the wilderness, and are full of its rude poetry; and no other painter of the sea can show anything to compare with the intense realism of "The Maine Coast" and "The Gale."

Lovers of what is best in American art will make it a duty to visit this exhibition, not once, but as many times as possible before it closes.

Mr. St. Gaudens's Visit to Europe

THE REASONS given by his friends for Mr. St. Gaudens' departure from the city are, doubtless, in part, the true ones. There is too much "politics" in art here, just as there is in everything else. No one finds fault with a sculptor for spending most of his time in obtaining commissions by means of "influence"; but he is set down as impracticable, and little more than a fool, if he expends much time or thought on the work itself. Mr. St. Gaudens has never hesitated to destroy a work half-done, if while it was in progress an improvement on the original conception occurred to him. He has, in this way, deeply offended patrons who felt that nothing atones for any lack of the business virtues, and to whom it appears that the greatest of these is promptness. But it is likely that a desire to be in the midst of the art movement where it has most life in it has had more to do with his departure than disgust with American conditions. Many of our artists spend some months abroad every year or two, for the purpose of seeing for themselves what is doing in the larger art world of Europe. Mr. St. Gaudens has been so busy that he has been unable to take a trip abroad for years; so that he may well feel that a prolonged stay there is needed to make up for his long stay at home. He has enough work in hand to occupy him for years to come, and will probably divide his time between Florence, where he has put up a studio, and Paris, at least until his more important commissions are finished. His most noted works, so far, are the Shaw Memorial in Boston, the Puritan, and in New York the Farragut statue in Madison Square, "Peter Cooper," and the figure of Diana on the tower of Madison Square Garden. He is now engaged on a statue of Gen. Sherman for New York, the Phillips Brooks memorial, and some large decorative bronzes for the Boston Public Library.

Art Notes

MR. AUBREY BEARDSLEY, the well-known draughtsman, died of consumption at Mentone on Wednesday last. He was only twenty-four years old, and had made a unique reputation in two hemispheres. His art was eccentric, but it was clever, being modeled on that of the French caricaturist Caran d'Ache and the Japanese. He was a master of line-drawing, and might have made a serious and lasting reputation if he had not been led astray by the desire to be bizarre—a desire in which he was encouraged by the little circle that basked in the glow of *The Yellow Book*. It is said that Mr. Beardsley was as accomplished in music as in art.

—The March *International Studio* justifies its name so far as European countries are concerned, for there are well illustrated articles on a Dutch painter, Mr. Nico Jungmann, and a French caricaturist, Caran d'Ache, besides illustrated "Studio Talk" from Brussels, Dresden, Berlin, Düsseldorf and Rio de Janeiro. But the "American Studio Talk"—quite as interesting, to say the least—is published as a supplement, and does not appear in the English edition. An attractive illustrated article on "Some Glasgow Designers" shows that Scotch artists are making great use of the lead-line in stained-glass. Of the two color-plates in this number, the better, by far, is one in flat tints, of Jungmann's little Dutch girl.

Spring Announcements

The Macmillan Co.

"My Life in Two Hemispheres," by Sir Charles Gavan Duffy, founder and editor of *The Irish Nation*; "Mirabeau," by P. F. Willert; "Mazarin," by Arthur Hassall and "Louis XIV," by H. O. Wakeman, in the Foreign Statesmen Series. "A Supplementary Volume to the Diary of Samuel Pepys," transcribed by the late Rev. Mynors Bright, M. A., from the Shorthand Manuscript in the Pepysian Library, Magdalene College, Cambridge, with Lord Braybrooke's Notes, edited, with Additions, by Henry B. Wheatley. "Social Hours with Celebrities," Vols. III and IV of Gossip of the Century, prepared by the late Mrs. W. Pitt-Byrne, and edited by her sister, Miss R. H. Busk, with sixty-six illustrations. "The Meaning of Education," essays and addresses by Prof. Nicholas Murray Butler of Columbia. "Selections from Plato," edited by Lewis L. Forman, Instructor in Greek at Cornell, and "Selected Letters of Pliny," edited by Prof. Elmer Truesdell Merrill of Wesleyan, in Macmillan's Classical Series. "Macmillan's Elementary Latin-English Dictionary," by G. H. Nall. "A Source Book of American History," by Prof. Albert Bushnell Hart of Harvard. "A History of Greece for High Schools and Academies," by George Willis Botsford, Instructor in the History of Greece and Rome at Harvard. "The Sources of Greek History," by Anna Boynton Thompson of Thayer Academy, Braintree, Mass., designed for use in connection with the above. "Topics on Greek and Roman History," for use in secondary schools, by A. L. Goodrich, Principal of the Free Academy, Utica, N. Y. "History for the Elementary Schools," by Mrs. L. L. Wilson, Ph.D., Normal School for Girls, Philadelphia. (I, Manual for Teachers, II, Reader.)

"American Literature," by Prof. Katharine Lee Bates of Wellesley, with twenty-four portraits, appendix and index of authors. "Studies in American Literature," by Prof. Charles O. Noble of Iowa College. "Stories from the Classic Literature of Many Nations," edited by Bertha Palmer. New editions of "Alice in Wonderland" and "Alice Through the Looking Glass," by Lewis Carroll, from new type. "A Primary Arithmetic," by J. A. McLellan, President of the Ontario Normal College, and A. F. Ames, Supt. of Schools, Riverside, Ill. "An Algebraic Arithmetic," by S. E. Coleman, Harvard University. "Plane and Spherical Trigonometry," by Prof. J. W. Nicholson of Louisiana State University. "Outlines of Industrial Chemistry," a textbook for students, by Frank Hall Thorp, Massachusetts Institute of Technology. "Kroeh's Three Year Preparatory Course in French," by Prof. Charles F. Kroeh, Stevens Institute. Nine volumes of poetry and prose in Macmillan's German Classics for College and School Use. "Lessons with Planus," by L. H. Bailey, with delineations from nature by W. S. Holdsworth. "First Lessons with Plants," being a selection from the above. "A Handbook of Nature Study," by D. Lange, Central High School, St. Paul, Minn. "Nature Study in the Elementary Schools" (I, Manual for Teachers, II, Reader), by L. L. W. Wilson, Philadelphia Normal School, with colored and other illustrations. "Four-Footed Americans, with their No-Footed and Wing-Handed Kin," by Mabel Osgood Wright, edited by Frank M. Chapman, and illustrated by Ernest Seton Thompson. "Physiography for High School Use," by Ralph S. Tarr, Professor of Dynamic Geology and Physical Geography at Cornell.

In fiction, there will be a new novel by Mrs. Humphry Ward, and a new edition of the novels of Mr. Gilbert Parker; also "Tales told in a Coffee House," Turkish tales collected and done into English by Cyrus Adler and Allen Ramsay. "The Loves of the Lady Arabella," by Mollie Elliot Seawell. "At You All's House," by James Newton Baskett. "The General Manager's Story: or, Old Time Reminiscences of Railroading in the United States," by Herbert Elliott Hamblen, author of "On Many Seas," illustrated from life by W. D. Stevens. "The Gospel of Freedom," by Prof. Robert Herrick of Chicago. "Paris," by Emile Zola, translated by Ernest A. Vizetelly, the third in the trilogy, beginning with "Lourdes" and followed by "Rome." "Spanish Discovery and Conquest," by Grace King; "Californian History and Explorations," by Charles H. Shinn; "Stories of American Pirates," by Frank R. Stockton, and "Tales of the Enchanted Isles of America," by Higginson, in the series of Stories from American History. The second of the four volumes of "American History Told by Contemporaries," by Prof. Albert Bushnell Hart of Harvard ("Building of the Republic: 1689-1783"). "South Carolina under the Proprietary Government: 1670-1719," by Edward McCrady, Vice-President of the Histori-

cal Society of South Carolina. "The United Kingdom; A Political History," by Goldwin Smith, D. C. L., a companion volume to Mr. Smith's history of our own country. "Through Finland in Carts," by Mrs. Alec Tweedie, with numerous full-page illustrations (new edition). "Aristocracy and Evolution," a study of the rights, origin, and social functions of the wealthier classes, by W. H. Mallock. Augustin Cournot's "Researches into the Mathematical Principles of the Theory of Wealth" (1838), translated by Nathaniel T. Bacon.

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"The Practical Tool Maker and Designer," comprising a full description of the latest construction of tools and fixtures for modern machine tools, by H. S. Wilson, illustrated with 187 engravings. "A Practical Treatise on the Foundry Cupola, its Construction Uses and Management," elaborately illustrated.

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"Rudiments of Bacteriology," by Prof. Ferdinand Hüppe, with 28 wood-cuts. "The Gospel According to Darwin," by Dr. Woods Hutchinson. "Lao-Tze's Tao-Teh-King," Chinese-English, with introduction, transliteration and notes by Dr. Paul Carus. "History of the People of Israel," from the beginning to the destruction of Jerusalem, ten lectures, by Prof. C. H. Cor nell. "Lectures on Elementary Mathematics," by Joseph Louis Lagrange, with portrait of the author.

Other Publishers

Frederick Warne & Co.: "The Stolen Fiddle," by G. H. May son, "a tale of mystery," the scene of which is laid in the English lake district.

Brentano's: "Red and Black," being a translation of Stendhal's "Le Rouge et le Noir." "The Handbook of Solo Whist," by A. S. Wilkes.

Fords, Howard & Hulbert: "The Man Who Outlived Himself," by Albion W. Tourgee, author of "A Fool's Errand."

Peter Paul Book Co.: "Addresses and Miscellanies," by James Frazer Gluck. "In the Depths of the First Degree," by James Doran. "The Gotham of Yasmar," by N. J. Clodfelter; and "Day Dreams of a Doctor," by Barlow.

Notes

PROF. MAX MULLER has been preparing his writings for a uniform edition which Messrs. Longmans are to publish. The volumes will be issued monthly, beginning with the Gifford Lectures on Natural Religion. "The Chips from a German Workshop" will run through four volumes, while "The Science of Language" will fill two.

Mr. George Allen has brought out, in sumptuous form, Ruskin's "Lectures on Landscape," delivered at Oxford twenty-seven years ago. These lectures were addressed only to the undergraduates who had joined his class. They were illustrated by pictures from his own collection, and twenty-two of these have been reproduced for the books. Like all Mr. Ruskin's writings, this is published in expensive form, being sold at two guineas.

Prof. Cheyne of Oxford, who will be remembered as having delivered a course of valuable lectures in this country, will edit, with Dr. Sutherland Black, a dictionary of the Bible, to be called "The Encyclopædia Biblica." It will appear in London, in four quarterly volumes, beginning in October.

Mr. James Payn, we regret to learn, is ill and unable to write his agreeable page for *The Illustrated London News*. In the meantime the indefatigable and always readable Mr. L. F. Austin is occupying the position of weekly chronicler.

Mme. Modjeska has returned from a successful week in Boston and is again at the Fifth Avenue Theatre, where she may be seen in a round of her best-known parts. As Mme. Modjeska is not likely to be seen here again very soon, this opportunity should not be lost.

Dr. Achilles Rose's "Christian Greece and Living Greek" has been translated into Greek, and will soon be published in Athens.

It is proposed to perpetuate the memory of Lewis Carroll by the endowment of an "Alice in Wonderland" cot in the Hospital for Sick Children, in London. Subscriptions will be received by The Macmillan Co., 66 Fifth Avenue. Nothing could please Dr. Dodgson better than to have his memory kept green in such a way as this. No one need hesitate to give a small sum, for the fund will probably be made up of small donations—from 25 cents to \$25.

It is said that Mme. Duse has not made a success in D'Annunzio's play, "The Dead City." After reading a synopsis of the plot we cannot regret Mme. Duse's failure. The *Daily Mail*, says:—"It is to be hoped that the advisers of the great actress will not allow her to present this work in London; they alone stand between us and the piece, for the Censor takes no notice of nastiness when the work is in a foreign language."

Every one who has the welfare of education at heart will be pleased by the election of Dr. William H. Maxwell as City Superintendent of Schools in New York—a deserved promotion from the Brooklyn superintendency.

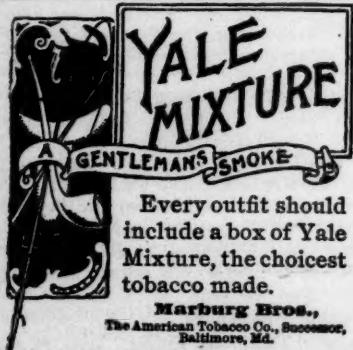
The Rev. Gerald Stanley Lee is giving a course of lectures in Trinity Episcopal Church, Boston. Commenting on this, *The Congregationalist* says: "The fact that a leading city Episcopal church draws upon a Congregational literary worker for this special service during the Lenten weeks, is an indication of the growth of a spirit of fellowship between denominations, and shows, moreover, how closely blended the literary and the devotional view of life may become."

The Swedish poet and historian, Helsingfors Topelius, has just died at the age of seventy.

Mr. George Watson Cole has just issued a pamphlet of bibliography, called "Bermuda in Periodical Literature." Those who are unacquainted with the subject will be surprised to find how much has been written on the pretty little island.

The People's Institute, of which notice has already been given in these columns, will begin its work this week, with two Courses. The first is, on Democracy, to be held in the main hall of Cooper Union, every Thursday evening from March 17 to June 16. The second course will be given at Carnegie Lyceum, 57th Street and 7th Avenue, on successive Friday evenings, March 18 to April 8, inclusive. The general subject is "Labor Problems Interpreted by Men and Women in the Ranks of Labor."

"Hymns for Holy Week" is the title of a hymn and tune book edited by the Rev. W. H. Draper and Dr. J. Varley Roberts, which Mr. Henry Frowde, Oxford University Press, will publish immediately. Mr. Frowde also announces a small book by Bishop Doane of Albany, entitled "The Manifestations of the Risen Jesus: Their Methods and their Meanings." The volume is made up of the Bishop's Charlotte Wood Slocum Lectures at the University of Michigan.



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The Chicago *Inter-Ocean* says that the studio of Mr. Frederick MacMonnies, in Paris, is a workshop pure and simple, but fascinating for all that. One finds himself on entering on bare, uneven ground. "In one corner is a big cage, and inside is a beautiful wild leopard, continually pacing up and down. MacMonnies is so fond of animals that he keeps this beast in his studio for the pleasure of watching the beauty of its stealthy movements. Scattered all around are numerous old casts of finished work, and also the uncompleted fragments he is now at work on. Among the former are the familiar Sir Harry Vane of the Boston Public Library, and the beautiful but unfortunate Bacchante, and among the latter are parts for the colossal groups for the gateway of the Brooklyn Park, to which he is now devoting all of his time."

Publications Received

Arnold, Sarah Louise and C. B. Gilbert. <i>Stepping Stones to Literature.</i>	Silver, Burdett & Co.	Peter Paul Book Co.
Atwater, W. O. and C. D. Woods. <i>Dietary Studies in New York City in 1895 and 1896.</i>	Washington : Government Print. Of.	Albany : Brandow Printing Co. New York : Pub. by the Author.
Bill, E. L. <i>The Sword of the Pyramids.</i> soc.	F. T. Neely.	F. T. Neely.
Brough, W. <i>Open Mints and Free Banking.</i> \$1.25.	G. P. Putnam's Sons.	G. P. Putnam's Sons.
Brunet, J. <i>Harmony of the Gospels.</i>	New York : Cathedral Lib. Assoc.	Charles Scribner's Sons.
Busey, S. C. <i>Pictures of the City of Washington in the Past.</i> \$2.	Wm. Ballantine & Sons.	Houghton, Mifflin & Co.
Byrne, Mrs. W. Pitt. <i>Social Hours with Celebrities.</i> Ed. by Miss R. H. Busk. 2 vols. \$10.	Macmillan Co.	Harper & Bros.
Carus, Dr. Paul. <i>Chinese Philosophy.</i>	Open Court Pub. Co.	Amer. Pap. Pub. Soc.
Chaplin, Anna A. <i>Wonder Tales from Wagner.</i> \$1.25.	Harper & Bros.	New York : Knickerbocker Press.
Complete Pocket-Guide to Europe. \$1.25.	W. R. Jenkins.	London : Eliot Stock.
Compton, A. G. <i>Some Common Errors of Speech.</i> 75c.	G. P. Putnam's Sons.	Boston : Philosophical Pub. Co.
Coozier, J. G. <i>Purely Original Verse.</i> \$1.	Published by the Author.	Omaha, Neb. : Megeath Station. Co.
Crane, Walter. <i>The Bases of Design.</i> \$6.	Macmillan Co.	Little, Brown & Co.
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		Harper & Bros.
		G. P. Putnam's Sons.
		Charles Scribner's Sons.
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